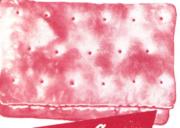






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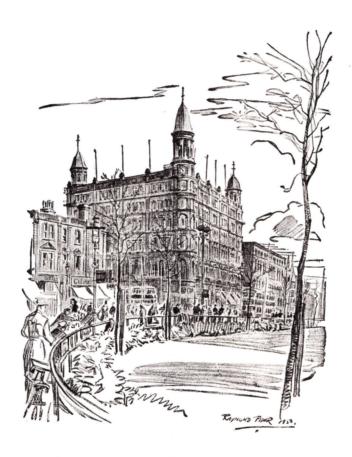
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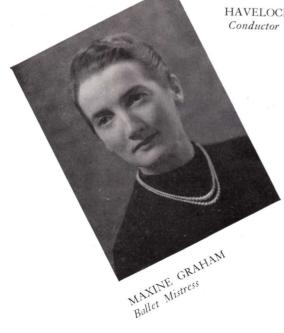
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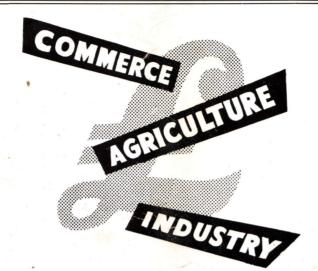


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# Carmen

ACT I girl, talks to the Dragoons on guard, while waiting for Don Jose, a sergeant,

for whom she has a message. His arrival is followed by that of the cigarette girls from the nearby factory, led by coquettish, seductive Carmen, the gipsy girl. The latter, seeing Jose's indifference to her charms, tosses him her bouquet of flowers before returning to the factory. Jose hides the flowers before greeting Micaela, whom he promises to marry.

A commotion arises in the factory, and the girls rush out crying that Carmen has stabbed another girl in a fight. She is arrested by Zuniga, but, by flirting with Jose and promising to meet him later in an outlying tavern, she induces him to help her to escape.

ACT II and her gipsy friends are carousing with Morales and Zuniga, whom she dislikes because he has imprisoned Jose for his part in her escape. As Zuniga tells her that Don Jose has been freed, Escamillo, the famous bull-fighter, arrives and is immediately attracted to Carmen, who, however, tells him he must wait.

Later the smugglers Dancairo and Remendado come to seek the help of the girls in their illegal activities. Carmen waits for Jose, who soon comes, but his declaration of love for her is interrupted by the sound of the bugle recalling him to his regiment. He is resisting her entreaty to stay when Zuniga, entering,

addresses Carmen affectionately and orders Jose to leave. Jealous, Jose now determines to stay with the smuggler band.

In their retreat, high on a mountain

ACT III pass, the smugglers and gipsy girls are passing the time by telling fortunes with cards. Carmen, her love for Jose already waning, is told that her future is death. Dancairo and Remendado return from scouting and enlist the help of the girls to divert the guards while the smuggling takes place. Jose's jealous protests are unavailing and he is left alone.

Micaela arrives, but Jose does not know her and she hides. Then Escamillo enters and tells Jose that he has heard that Carmen is looking for another lover. The two men fight, but are stopped by the arrival of the others. Escamillo departs, inviting all to the bull-fight on the morrow. Micaela is found and tells Jose that his mother is dying and needs him. Carmen disdainfully tells him to go, and, after first refusing, he finally leaves with Micaela.

Outside the Bullring, Escamillo sings a

ACT IV love duet with Carmen, and then goes inside, leaving her with her friends, who warn her that Don Jose is hiding in the crowd. She is not afraid, and when Jose approaches, begging that she return to him, she refuses and pushes past him to enter the Bullring. To the shouts of victory rising from the arena, Jose stabs Carmen and she falls. As the victorious Escamillo enters in triumph from the Bullring, Jose, crying that he has killed Carmen, throws himself on her dead body.



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CARLO MELICIANI (baritone). Born in Arezzo in Tuscany, he studied in Milan, where he now lives. He made his debut in a concert on the Italian radio TV, and as a result was immediately engaged for another concert and for their opera season. With Beniamino Gigli he sang in the opera Pagliacci in Regio Emilia, after which he rapidly made his name in all the major opera houses of Italy, including La Fenice in Venice, the Massimo in Palermo, the Regio in Turin, the Verdi in Trieste, and the Regio in Parma. This year he has also been engaged to perform at La Scala, Milan. Abroad he has sung in Zurich, Lausanne, Toulouse, Barcelona, Lisbon, Madrid, London, Santiago, Rio di Janero and San Paolo.





ANNA MOFFO was born in Philadelphia of Italian parents, and began her musical studies there. After many successes on the concert platform and in opera, she went in 1955 to Italy, to complete her operatic studies. She was soon engaged to sing in many of the important Italian opera houses, including La Scala, Milan. She has taken part in several Festivals in France, Austria and Germany and visited Chicago with the Vienna State Opera. She broadcasts frequently on Italian Television and is a recording artist for H.M.V.

GIUSEPPE FORGIONE (baritone). An artist well-known in Dublin, which he has just visited for the fourth time. He studied first in Naples and then in Rome, where he now lives. He has sung in the major opera houses of Italy (L'Opera and Caracalla of Rome, San Carlo of Naples, Massimo of Palermo, Regio of Parma, La Fenice of Venice, etc.) and this year makes his first appearance at La Scala. He has given many concerts on the Italian and Vatican radios, and has taken part in tours in Germany, England, Spain, France.





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led on ugo's play b'amuse'' Time: 16th Century

Place: Mantua

#### SYNOPSIS OF SCENERY

ACT I THE T

THE THRONE ROOM OF THE DUKE'S PALACE

ACT II

THE COURTYARD OF RIGOLETTO'S HOUSE

ACT III

A SALON IN THE DUKE'S PALACE

ACT IV

OUTSIDE THE HOUSE OF SPARAFUCILE

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**ERMANNO LORENZI** (tenor). Born in Trieste, where he studied at the Conservatoire, he made his debut three years ago at the Comunale in Cagliari, and has already sung in many Italian cities (Parma, Brescia, Udine, Rome and Florence) proving himself to be an artist of notable qualities and profound musical preparation. He returned to his native city to sing on the much sought-after stage of the Teatro Verdi, recently he has appeared in

the Italian productions at the Staatsoper of Vienna. Two years ago he took part in a tour in England but this is his first visit to Ireland, where he sings the part of the Duke of Mantua in *Rigoletto*.



VALERIA FIOCCHI-ESCALAR (mezzo soprano). Last year, from among hundreds of competitors, she was elected winner of the Italian Radio TV singing contest. Immediately afterwards she began her career, winning praise for her performances in many theatres, including the San Carlo of Naples, where she sang under the direction of Maestro Franco Capuana. She has also sung in concerts for the Radio, and, next May, will sing the role of Suzuki in Butterfly at L'Opera, Rome.



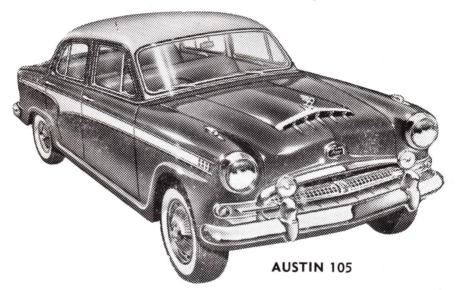
RENATO SPAGLI (bass). Studied in Florence, and later in Milan he successfully terminated his vocal education. He attended the school annexed to the Comunale Theatre in Florence and made his first appearance at the Teatro Sperimentale in Spoleto. He has been singing professionally for three years and is already recognised in Italian Opera Houses as an artist with an intelligent and forceful interpretation.





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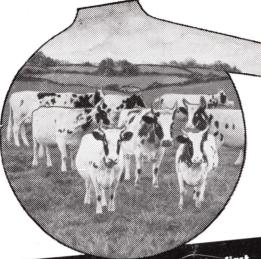


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# Rigoletto

During a gay ball at his palace in

ACT I Mantua, the cynical, profligate Duke
boasts of his conquests among the
wives and daughters of his courtiers. In these affairs
he is aided by his hunch-back jester Rigoletto, who,
in consequence, is both hated and feared. When
Monterone comes to denounce the Duke as the betrayer
of his daughter, Rigoletto mocks him and Monterone
replies by laying on him a father's curse, la maledizione.

In a quiet street on the outskirts of the

ACT II town, Rigoletto, in a cloak, arrives to visit his beautiful daughter Gilda, whom he keeps secluded from the too-gay life of the court. He is accosted by a professional assasin, Sparafucile, who offers to rid him of any of his enemics at a price. Rigoletto tells him that his services may be needed later, and is left musing bitterly on his deformity and the ignominy of his employment as jester and pro-

curer to the Duke.

He meets Gilda, who is ignorant of her father's real name or employment, and begs him to tell her, but he refuses and soon prepares to leave, warning Giovanna, his daughter's duenna, to take great care of her charge. Before he leaves, however, the Duke, disguised as a poor student, gains entry to the house by stealth, in order to make acquaintance with Gilda, whom he has admired from a distance. After Rigoletto's departure, the Duke, still disguised, tells Gilda of his love for her, which she returns, and when he leaves her she sings of her first romance.

Outside the house, a crowd of courtiers have gathered. Thinking that Gilda is Rigoletto's mistress, they have planned to revenge themselves for his many insults and gibes by abducting her and taking her to the palace. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting its true purpose. When he discovers the intrigue, he recalls the curse with an anguished cry "la maledizione."

In a salon in the Palace, Rigoletto is seeking everywhere for Gilda. In the course of questioning the courtiers he admits that the girl is his daughter and they, now ashamed of what they have done, bring her to him. At this, Rigoletto, invested suddenly with great dignity, orders them away and listens while his daughter confesses her affair with the unknown student. Rigoletto, supposing that the Duke is to blame, vows vengeance, while Gilda pleads for forgiveness for them both.

At the old inn on the river bank,

ACT IV owned by Sparafucile, the Duke, disguised as a soldier, is making love to

Maddelena. Rigoletto brings Gilda, dressed as a man,
to see her lover's fickleness. While the Duke retires
for the night, Rigoletto sends Gilda away and hires
Sparafucile to murder the Duke. During a sudden
storm Rigoletto leaves and Gilda returns. She hears
Maddelena pleading with her brother to spare the
Duke's life and Sparafucile agrees that if any other
person calls at the inn, he shall be killed instead of
the Duke. Gilda determines to sacrifice her life to save
the Duke, and, entering the inn, is stabbed and put
into a sack.

Rigoletto returns, takes the sack and is about to throw it into the river, when, from the inn, he hears the Duke singing. Opening the sack, he finds his daughter, dying. As she dies in his arms, still seeking forgiveness, he remembers again the dreaded curse *la maledizione*.



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Hermione Cunningham Richard Persse

Horns

Elizabeth Mason Patrick McElwee Evan John Denis Carlton

Trumpets

James Watson Harry Uprichard

Trombones

Robert Curry Bart Walker James Burch

Timpani

Fred McCrea

Percussion

Robert Lyness

Harp

Audrey Webster



OTTAVIO ZIINO

Guest Conductor

Born in Sicily and studied at Palermo Conservatoire and in Rome. Has conducted regularly during the last ten years at Rome Opera House, and also at other important theatres in Italy.

He has toured as conductor in Europe, South America and Australia, his last and very successful undertaking of this nature being the 1957 Italian Opera Season in Oslo.

He is interested in young singers and conducts at the Experimental Opera of Spoleta.

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## Chorus Members as Principals

#### CARMEN

**TERESA LARGEY** (*u*/*s MICAELA*). Former member of Three Arts Operatic Society and St. Peter's Pro-Cathedral Choir. Has competed successfully in Belfast and Dublin competitions and, as Theresa Donaldson, is well known for her broadcasts with Irish Rhythms and N.I. Light Orchestra.

**UNA O'CALLAGHAN** (u/s CARMEN). Holds L.T.C.L. for piano, but has taken up singing during last three years. Has competed with success in local competitions and has broadcast on a number of occasions. This is her first stage experience.

NANCY POUSTIE (MERCEDES.) Born in Edinburgh, now living in Belfast. Has sung leading roles with Edinburgh Opera Company and in combined choirs at Edinburgh Festival. Prizewinner and well known concert artiste in native Edinburgh.

MARGARET SMYTH (FRASQUITA). Comes from musical family and has been singing for five years. Winner of Drinkwater Cup 1954, Soprano Solo and Rose Bowl 1957 at Belfast, as well as first prizes at a number of provincial competitions. Member of Three Arts Operatic Society and Carlisle Memorial Choir.

- **E. CROSSIN** (MORALES). Has sung with Central and Three Arts Operatic Societies, and recently won Baritone Solo Class at Belfast and provincial competitions.
- **A. DICKSON** (ZUNIGA). Prominent member of Three Arts Operatic Society, for whom he has sung leading roles. Well known locally as bass soloist with Philharmonic Society and on the Concert platform. Has broadcast many times and represented N. Ireland in B.B.C.'s Top Town Contest some years ago. Was offered engagement by Carl Rosa.
- **W. KENNEDY** (*IL DANCAIRO & u/s ESCAMILLO*) Well known on local platforms and as member of Ulster Singers and Carlisle Memorial Choir. In 1939 he won Bass Solo, also McKisack Trophy at Belfast Festival. During 1941 he sang with Dublin Operatic Company. Has recently appeared with Ulster Operatic Company.
- **S. LARGEY** (*IL REMENDADO & u/s DON JOSE*) Has sung for several years in Three Arts Operatic Society and in Church Choir. This is his first appearance in Grand Opera.

In accordance with its policy of providing the maximum opportunity to local singers to become experienced in Grand Opera, the Executive Committee has allocated minor principal roles in both operas to the undernoted members of chorus, and wishes to thank them for the way in which they have responded to the additional calls upon their time and talent.

#### RIGOLETTO

ROSE HENRY (COUNTESS CEPRANO). Member of Ulster Operatic Company, for whom she has played leading roles. Also sings in Church Choir. Has competed successfully in local competitions and has also broadcast.

ANNE NIMMONS (PAGE). Member of Three Arts Operatic Society, for whom she has sung leading roles in musical comedy. Already in a short career has been successful in local competitions, winning Drinkwater Cup in 1956 and Soprano Solo in 1958 at Belfast. In 1956 was runner-up in Kathleen Ferrier Memorial Competition. Often sings at recitals and concerts.

**OLIVE WATSON** (GIOVANNA). Has played leading roles with New Lyric Light Opera Company and was leading member of McCracken Memorial Choir. Has been prizewinner at local competitions and was offered engagement by Carl Rosa.

**JOSEPH BRADLEY** (MARULLO). Member of Three Arts and St. James's Church Operatic Societies, where he has played leading roles in Gilbert and Sullivan and musical comedy. This is first experience of Grand Opera.

**DESMOND McINTYRE** (COUNT CEPRANO). Sang as a boy in St. Anne's Cathedral Choir and more recently with Queen's Island Male Choir. Has been member of New Lyric Light Opera Company and is making first appearance in Grand Opera.

**ERIC PATTERSON** (BORSA). Member of Three Arts Operatic Society, for whom he has played leads in musical comedy. Has sung for many years in Church choirs and as tenor soloist in Oratorio and at local concerts. As Borsa in *Rigoletto*, has the distinction of singing the opening lines of the Society's first Season.

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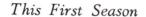


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MISSIONS TO SEAMEN, Corporation Street, for most generous use of Rehearsal Rooms.

ULSTER OPERATIC COMPANY, for use of Rehearsal Rooms and loan of furniture and effects.

DUBLIN GRAND OPERA SOCIETY, for advice and assistance freely given.

BELFAST PHILHARMONIC SOCIETY, for publicity facilities. BRITISH MUSIC SOCIETY, for publicity facilities.

ROBINSON & CLEAVER LTD., for window display of costumes.

MR. GEO. LODGE, o.B.E., MISS G. WATTERS, M.B.E., and Staff of Grand Opera House for their co-operation at all times.

MRS. ALICE BERGER HAMMERSCHLAG, for Cover design for Programme.

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R. W. PIERCE & CO., for helpful co-operation.

THE ADVERTISERS in this Programme.

THE GENERAL PUBLIC, for their support.

## The Grand Opera Society of Northern Ireland

was formed last May to provide Northern Ireland with the best available in European Opera. For the first season singers have been engaged from the principal Opera Houses in Europe, one complete production being brought from Italy. The Society also aims to provide for our singers, musicians and artists the maximum opportunity to become experienced in Grand Opera, and it is hoped in the course of time to train local singers to take their place with the guest principals. The chorus contains over sixty of the finest voices in Northern Ireland; small parts in both productions are sung by members of the Chorus. Costs are heavyconsequently the Grand Opera Society urgently requires your assistance without which the venture becomes. impossible.

#### MEMBERSHIP DETAILS

#### VICE PRESIDENTS

There will be a limited number of vice-presidents who will be invited to the opening performance of each opena season.

Subscription Five Guineas

#### ASSOCIATE MEMBERSHIP

Each associate member will receive two dress circle seats each year at a performance to be selected by the Society and the privilege of priority booking for all performances.

Subscription Two Guineas

#### ACTIVE MEMBERSHIP

Singing membership: each member must be accepted for membership of the Society's Chorus. Non-singing membership: each member takes some part in some branch of the Society's activities.

Two seats per annum are allotted to each of the active members.

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